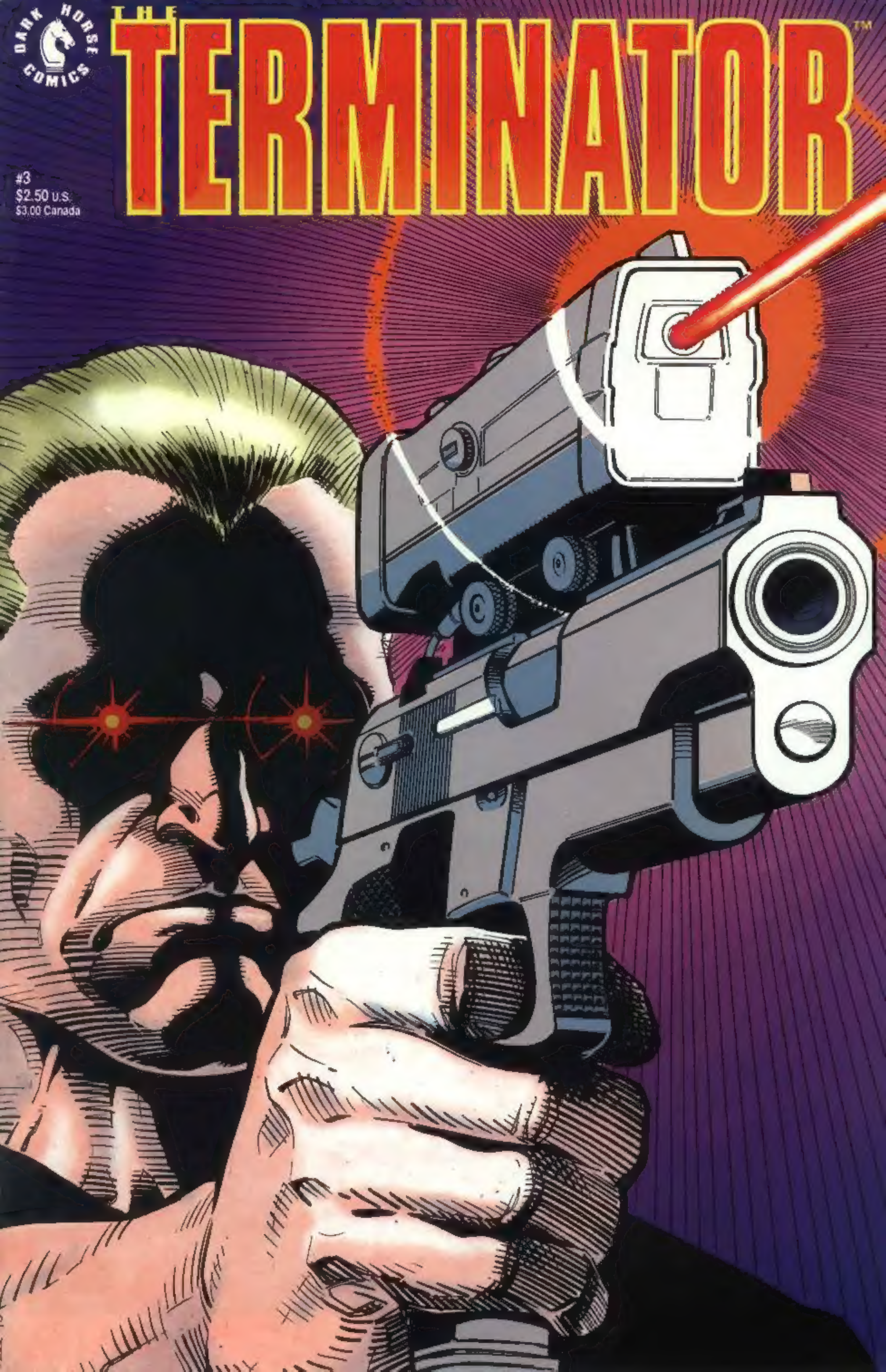
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THE TERMINATOR™
#3
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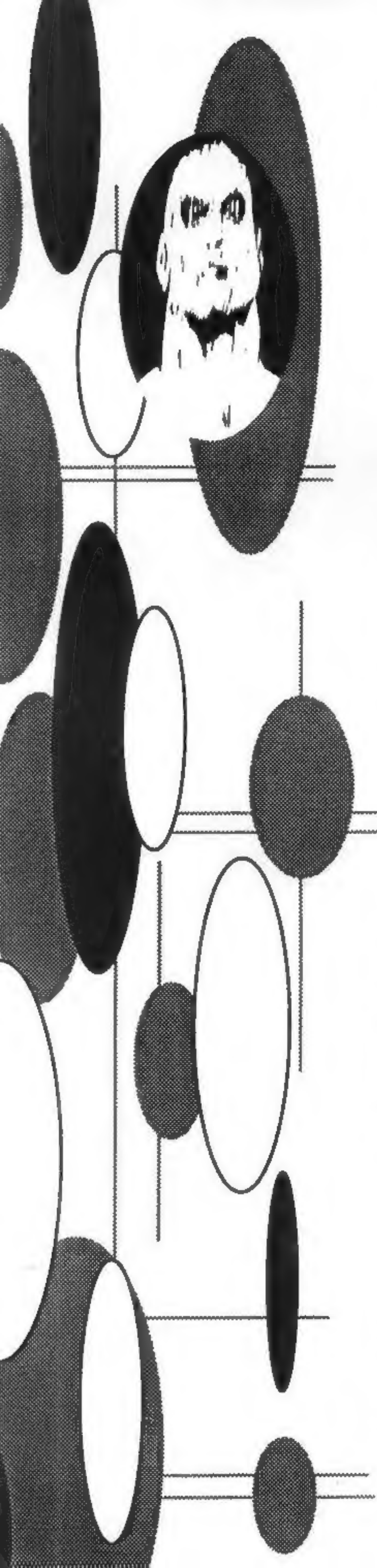

THE TERMINATOR™: TEMPEST

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PRINTED IN CANADA

YOU'VE GOTTA BE KIDDING ME, IBARRA! THIS GUY MUST'VE BEEN HIT WITH A **BAZOOKA** AT THE VERY LEAST!
NOT A SCRAP OF SHRAPNEL IN SIGHT, SIR--NOT EVEN IN THE WALLS.
WELL, I'LL WAIT AND SEE WHAT **BALLISTICS** HAS TO SAY.
ANY WORD ON THIS **HOLLISTER** FELLA YET?
NOPE. I THINK THE A.P.B. ON HIS CAR WENT OUT TOO LATE. WHOEVER'S GOT IT--*OR HIM*--IS PROBABLY LONG GONE.

YOU ALWAYS KNOW JUST WHAT TO SAY, IBARRA.
HEY, AT LEAST WE'VE FOUND THAT POLICE VAN AND CRUISER FROM THE AMBUSH MURDERS ON LIVESY.
GEE, YOU'RE RIGHT, THAT IS GREAT.
ESPECIALLY SINCE THESE MAD DOG KILLERS GOT AWAY WITH ONLY HALF A DOZEN SHOTGUNS, A BUNCH OF AUTO MATIC WEAPONS, A FEW REVOLVERS, TEAR GAS, AND ABOUT A MILLION ROUNDS OF AMMO--
"--THAT'S ALL!"
CAUTION: Electrified Fence
I-LOOK, I'M GRATEFUL TO YOU FOR SAVING MY LIFE, BUT YOU'VE GOT TO ANSWER SOME QUESTIONS FOR ME.

Have you located the problem?
Yes. HC875.S will return to full mobility, but the flesh is ruined.
Greater care should have been taken when wrapping this wound.
This pellet was not removed from the tissue, and was trapped in the knee joint.
Strip away all tissue hindering mobility.
Stealth is no longer a priority.
The organic component has outlived its usefulness.
CAUTION Electrified Fence

THAT'S ONE THING I WANT TO KNOW. YOU SEEM TO COMMUNICATE WITHOUT SAYING A WORD. HOW IS THAT?
YOU ARE SURE NO ONE KNOWS ABOUT THIS WAREHOUSE LABORATORY?
JUST MY ASSISTANT, DR. ASTIN, THE FELLOW WHO ESCAPED BACK AT THE HOUSE.
BUT WE CAN'T GET IN *HERE*. WE'LL HAVE TO GO AROUND TO THE GATE. I HAVE KEYS.
I WILL HAVE TO ATTEND TO THIS DR. ASTIN, BUT FIRST...
ZZZZZZZZ
ZZZZ
AAAAAXXX
WHO-- WHO THE HELL *ARE* YOU PEOPLE?!

WHO, INDEED? MILES TO THE EAST, DOCTOR EDWARD ASTIN IS SORRY HE EVER ASKED THAT SAME QUESTION.
ARE YOU ALL CRAZY?! YOU DON'T REALLY EXPECT ME TO BELIEVE YOU'RE TIME-TRAVELERS, DO YOU?!
WE KNOW ALL ABOUT IT.
THINK ABOUT IT. YOUR TOP SECRET PROJECT BELLEROPHON IS HISTORY TO US.
YOU ARE OBVIOUSLY SPIES. THAT HARDLY CONVINCES ME THAT THOSE THUGS AT HOLLISTER'S ARE ANDROIDS.
AND DR. HOLLISTER— HE MAY BE A GROUCHY S.O.B., BUT HE'S HARDLY THE HARBINGER OF NUCLEAR ARMAGEDDON.
THAT'S EXACTLY WHAT HE IS! THIS WHOLE PLANET IS GONNA BE A CINDER THANKS TO THAT "GROUCHY S.O.B."!
DAMN! WHY DIDN'T ALAN WASTE THAT MURDERING SCUM AS SOON AS HE GOT THE CHANCE?!
CALM YOURSELF, BART. IMAGINE HOW TOUGH IT MUST BE TO HAVE TO KILL A PERSON.
NAOMI'S RIGHT. WE'VE BLOWN MACHINES TO ATOMS, BUT HUMAN LIFE WAS ALL WE HAD BACK HOME.
KILLING A MAN IS NOT EASY.

LOOK, PROJECT BELLEROPHON WILL PERFECT ARTIFICIAL INTELLIGENCE SOMETIME BEFORE 1993.
I DON'T KNOW WHERE YOU GOT YOUR INFORMATION, BUT AT THE RATE WE'RE GOING, I DOUBT BELLEROPHON WILL BEAR ANY RESULTS UNTIL THE NEXT CENTURY.
WHEN THE ARTIFICIAL INTELLIGENCE NETWORK IS EMPLOYED BY THE MILITARY, IT WILL CONTROL ALL NUCLEAR WARHEADS.
AS AN INDEPENDENT THINKER, IT WILL DECIDE THAT ALL MANKIND IS THE ENEMY. WE WON'T HAVE A CHANCE.
COME ON! A FAIL-SAFE WILL BE BUILT INTO SUCH A SYSTEM. THEY ALWAYS ARE.
BELIEVE WHAT YOU WANT, BUT PROJECT BELLEROPHON WON'T GO ANY FURTHER, EVEN IF WE HAVE TO DIE TO STOP IT.
RIGHT. WELL, THAT'S MY CUE TO LEAVE, IF YOU DON'T MIND.
I'D THANK YOU FOR SAVING MY LIFE, MARY, BUT IF IT WEREN'T FOR YOU, IT WOULDN'T HAVE NEEDED SAVING IN THE FIRST PLACE.
SO LONG, FOLKS. IT'S BEEN FUN.
NO, DON'T.
HE'LL GO TO THE POLICE!
AFTER WHAT HAPPENED AT HOLLISTER'S PLACE, I'M SURE THE POLICE ARE ALREADY LOOKING FOR US.
IT'S TIME TO MOVE ON.

I'M AMAZED AT HOW MUCH YOU KNOW ABOUT PROJECT BELLEROPHON. I HAD NO IDEA THE GOVERNMENT WAS SO INTERESTED IN MY WORK.
THE PROJECT IS OF VITAL IMPORTANCE TO US, DR. HOLLISTER.
YOU ARE THE MOST LIKELY CANDIDATE TO EFFECTIVELY DESIGN AN ARTIFICIAL INTELLIGENCE NETWORK.
THE STRATEGIC APPLICATIONS ARE OBVIOUS. WITH THIS NETWORK, WE WILL ACHIEVE GLOBAL SUPERIORITY.
THAT IS WHY YOUR LIFE IS IN DANGER, AND WHY WE MUST PROTECT IT.
WELL, I'M NOT SURE I **AM** THE MOST LIKELY CANDIDATE.
I THOUGHT I WAS ON TO SOMETHING WHEN I STUDIED THAT ODD WRECKAGE, BUT NOW, I CAN'T MAKE ANY USE OF MY NOTES.
IF ONLY I COULD GET ANOTHER LOOK AT THAT DEBRIS.
WE HAVE BEEN INSTRUCTED TO HELP YOU IN ANY WAY POSSIBLE.
PLEASE TELL US WHAT YOU NEED.

WELL, SOME TIME AGO, THE POLICE ASKED ME TO LOOK OVER SOME DEMOLISHED MACHINERY-- APPARENTLY HAD SOMETHING TO DO WITH A VERY IMPORTANT CASE.
THE CIRCUITRY I SAW, EVEN THOUGH HEAVILY DAMAGED, WAS FAR MORE ADVANCED THAN ANY MICROELECTRONIC TECHNOLOGY KNOWN TO ME.
LAPD
I RAN SOME TESTS AND TOOK COPIOUS NOTES, THEN RETURNED THE EVIDENCE TO THE POLICE. I TOLD THEM I COULDN'T HELP THEM, OF COURSE.
NOW I CAN'T SEEM TO PUT ANY OF MY HYPOTHESES INTO PRACTICE. BUT, MAYBE, IF I GOT THOSE REMAINS BACK...
WHERE IS THIS MACHINERY NOW?
IT'S PROBABLY STILL DOWNTOWN, IN THE BASEMENT OF POLICE HEADQUARTERS.
I HAVE THE LOCKER NUMBER WRITTEN DOWN, IF YOU THINK YOU'LL NEED IT.
THE SCIENTIST'S OFFER IS MET WITH COMPLETE SILENCE, AS HIS NEWFOUND GUARDIANS EXCLUDE HIM FROM THE CONVERSATION.
THEY ARE A STRANGE BUNCH, PROBABLY NOT C.I.A. AT ALL, BUT THAT MAKES NO DIFFERENCE TO HIM. WHAT MATTERS IS THAT THEY ARE HERE TO HELP.
AND WITH THEIR HELP, BERTRAM HOLLISTER WILL BECOME A VERY, VERY RICH MAN.

MAN, I'M BUSHED. BE HAPPY JUST TO GET HOME TO BED, BUT FIRST, I GOTTA REPORT THOSE MAJOR LOONS.
CYBERDY S·Y·S·T·E
HAVE TO MAKE SURE THOSE BIG GUYS WITH THE ZAP GUN KNOW I'M NOT WORKING FOR THE RUSSIANS, OR WHOEVER.
EXCUSE ME, DR. ASTIN.
VRU-U-UMMM
GREAT. I WAS HOPING TO RUN INTO ONE OF--
--YOU.
NOW HOLD ON! I'M NOT WITH THOSE OTHERS!
HELP! SOMEBODY, HELP!

HAAAALLP!
WHO THE HELL IS GOING TO HELP A GUY BEING CHASED BY A POLICEMAN?
MARY! SHE'LL HELP. GOTTA GET BACK TO HER AND THE OTHERS.
GOD, I DON'T WANT TO DIE!
AS ANYONE CAN TELL YOU, THE LOS ANGELES POLICE ARE A VIGILANT LOT. IF TRANSGRESSION IS YOUR AIM, YOU HAD BETTER SETTLE IN ANOTHER CITY.
EACH AND EVERY OFFICER IS POISED, LIKE A BIRD OF PREY, WATCHING, WAITING--
City of Los Angeles
Police Plaza
--READY TO SPRING INTO ACTION AT THE FIRST HINT OF WRONGDOING.
BASEMENT
HEY, HOW'S IT GOING?
HUH? UH, FINE, FINE. HOW ARE YOU?

I'M FINE, TOO.
I CAN SEE THAT, HONEY. HEH-HEH.
HIYA. CAME TO PICK UP SOME OLD EVIDENCE, IF YOU'VE GOT A MINUTE.
SURE. I'LL HAVE TO SEE YOUR REQUISITION FORM FIRST, OF COURSE.
OF COURSE, SILLY.
KRA-AAK

TAKE IT EASY.
COME BACK ANYTIME, BEAUTIFUL.
OFFICER! OFFICER! I NEED SOME HELP!
Police Plaza
ASK ANOTHER POLICE PERSON.
WHAT THE HELL KIND OF CRAP IS THAT?! I PAY YOUR SALARY, LADY!
MY KID JUST GOT HIS BIKE STOLEN RIGHT IN FRONT OF POLICE HEADQUARTERS, AND I CAN'T EVEN GET ONE OF YOU LAZY TURDS TO--
WOK
SCREE-EEECH

GOOD, I LOST HIM.
DON'T BE SO ROUGH WITH THOSE, RAUL, OR WE'LL ALL GET BLOWN SKY-HIGH.
MARY, I NEED YOUR HELP! YOUR "FRIEND" IS AFTER ME!
WHAT DO YOU MEAN, MY "FRIEND"?
ONE OF THOSE POLICEMEN FROM HOLLISTER'S HAS BEEN SHOOTING AT ME WITH HIS ZAP GUN.
SHOT AT YOU? AND MISSED?
ED, THOSE BASTARDS *NEVER* MISS.

SMASH
SZZAAAK
WE DON'T STAND A CHANCE WITHOUT A GUN!
OR WITH ONE!
EVERYONE, OUT THE BACK WAY -- NOW!

QUICKLY, DOCTOR. WE HAVEN'T MUCH TIME.
BOOM BOOM
GOOD LORD!
BE AMAZED LATER, STUPID! LET'S MOVE!
LAPD

HC875.S, your assistance is required to facilitate successful termination of all targets.
Understood
COME AND GET IT, CRÂNEO DE ACERO!
FIRE ONE!

BOOM

GOOD WORK, RAUL! NOW LET'S GO!
NOT NOW, COLONEL ..

..I'M ON A ROLL!

AGCCK!
SZZZ
ZAAK

WOW! DIDJA SEE THAT?!
LOOK!
HEY, MAN! ARE YOU OKAY?!
VRU-U-UMM

YOU OKAY, ED?
YOU MEAN ASIDE FROM THE BURST EARDRUMS AND BROKEN ANKLE?
I THINK IT'S JUST A SPRAIN. WE'LL WRAP IT UP.
SO, YOU FOLKS HAVE A LOT OF EXPERIENCE JUMPING OUT OF BUILDINGS?
YOU COULD SAY THAT
ALL RIGHT, ER I THINK YOU'VE SEEN ENOUGH.
WILL YOU HELP US FIND HOLLISTER?
TRY AND STOP ME!
C890.L transmitting data to 1825.M. Targets found and terminated. Returning to home base.
ETA 13:03 PST. End of transmission. Do you receive, 1825.M?
Affirmative. 1825.M receiving.
The evidence has been retrieved. Will await your arrival.

C890.L is in transit. Stay with Hollister. I will ensure the base perimeter.
I am better equipped for that, in the event of confrontation.
EXCUSE ME, BUT WHEN CAN WE OPEN THE LOCKER? I'M ANXIOUS TO START SOME TESTS.
Hollister's safety is our priority. Should any problems arise, I have a combat override.
You will stay with Hollister!
UH, WHERE IS HE GOING?

FINALLY! SO GOOD TO SEE YOU! NOW WE CAN START, YES?
C850.D, where is I825.M?
Ensuring the base perimeter. He has been gone 47 minutes. Possibly he has encountered difficulties.
We will be notified if such is the case.
VERY WELL, DOCTOR. LET US BEGIN.
POP
POP
BEAUTIFUL, ISN'T IT?
AN ANDROID CANNOT REGISTER SHOCK.
INSTEAD, OPERATIONS SHUT DOWN AS CIRCUITS MOMENTARILY JAM AND SENSORS RUN MALFUNCTION TESTS.
THESE CYBORGS ARE AWARE OF THEIR ORIGINS. THE OPTICAL DATA TRANSMITTED TO THEIR INTELLIGENCE COORDINATION CENTERS DIAMETRICALLY CONFLICT WITH ALL INFORMATION STORED IN THEIR MEMORY BANKS.

IN OTHER WORDS, THEY KNOW WHAT THEY ARE SEEING IS SIMPLY IMPOSSIBLE.
WHERE .. WHERE DID THE POLICE FIND THIS?
OH, I DON'T KNOW--THEY WOULDN'T SAY.
I'D FORGOTTEN HOW REMARKABLE IT WAS!
ENJOY IT WHILE YOU CAN, OLD MAN!
GO AHEAD, TERMINATOR. YOU'LL GET ONE OF US--
--MAYBE EVEN TWO--

--BUT MARK MY WORDS, YOUR PRECIOUS DOCTOR HOLLISTER *WILL* BE BLOWN TO KINGDOM COME.
OR HAVEN'T YOU FIGURED IT OUT YET?
DR. HOLLISTER MEANS *NOTHING* TO US!
AND WHAT WILL THAT ACHIEVE, REBEL?!

TERMINAL CASES

2008 S.E. MONROE STREET MILWAUKIE, OR 97222

As I mentioned last ish, prior to the publication of Terminator *#1 I sent out black and white photocopies of the book to some of our regular lettercol columnists. Their comments follow...*

Dear Diana,

Imagine that I'm smiling. Thank you for thinking of me. Thank you for sending *The Terminator.* What's not to smile about?

In the movie Kyle Reece says, "You go naked. Something about the field generated by a living organism. Nothing dead will go." An exact quote which doesn't explicitly say you must disrobe first, only that you will be naked going through. So what happens if you don't undress? Do you just remain where you are or would the uncovered bits just leave the rest behind? Such a mess. So confusing to our police who try to identify the partial body and solve what they would believe a crime. Under a different interpretation this might have made an interesting subplot. What I'd really like to know is: if you have fillings in your teeth, do you have to keep your mouth shut going through?

The method used by the Terminators to smuggle their weapon was an obvious one. Present-day smugglers have used similar means, although the recovery of their contraband is usually less traumatic. But given the alternatives, it's surprising that the human time travelers didn't think to try bringing something with them.

In the first *Dirty Harry* film is a scene wherein the killer says to Harry in reference to Harry's gun, "My, that's a big one." I thought of that when I saw the last page. Another striking thing was the erotic symbolism, which wasn't subtle. The thought of viewing a Terminator as a sexual creature is absurd. The symbolism shouldn't apply to this machine, but due to its human appearance it's unavoidable. The inappropriateness of it makes it almost funny, and pretty horrible.

I've let some other people look at this. Thought I'd pass along a few of their comments:

"My children would love this." So you've avoided her X rating.

"I like to look at pictures of naked people... Why are they all naked?" He had never seen the movie so I had to explain. Which brought this response: "Clever things they can do with time-travel stories."

"The Colonel is a woman. Dark Horse is good about its treatment of women's roles." *Trekker* has made a big impression on him especially. But go ahead and pat yourselves on the back for this one, too.

"Cool!" I've never accused him of eloquence before, but maybe I'll have to start. All of this means everyone has done a first-class job again.

It's been pointed out to me, although I thought that everyone would've noticed, that the Terminators created John Connor themselves. They alerted Sarah to bring her child up to fight them. Except for the information provided by Reece, he wasn't really important. He could've been a she. The father could've been from our time. Or the child that of a relative or friend. Only the knowledge mattered. It will be interesting to see what these time travelers add to the "history" created by the movie.

I've enjoyed both the movie and the Now series. So much for the appetizer — on to the main course.

Mig Archey
Salem, OR

Eat hearty, Mig, and keep on keepin' us posted!

Dear Diana,

Hi! I'm so glad that you're at Dark Horse. (Or are you freelancing?) *[Well, I was, until all Comico functionaries disappeared off the face of the planet, leaving Dark Horse the only game in town.]* I can't imagine a company I'd rather see you working with (although Mike and Randy may have a different...perspective on that comment). *[They'd better not!]* I know you're still on *Grendel [yeah, but it's in limbo]*, one of my faves, but that first episode of *The Aerialist* was *definitely* something to write home to Mom about. *[Don't call me Mom!]* What a *powerful* eight pages!

That's *not* what I'm writing about. I'm flattered that you chose to send me an advance Xerox of *Terminator*, especially considering what percentage of my letters are...less than positive. I'm not sure what value my comments will have. I've never seen the *Terminator* movie. *[Me neither — though that will be rectified by the time this sees print.]* (I haven't seen *Aliens* or *Predator* either. I'm not a very big follower of the film industry.) I have looked through all three #1 issues of the *Terminator* comic from Now Comics. They had interesting airbrush techniques in the second and third #1 issues — a rapidly growing trend in the comics industry: fully painted art, spawned by the successes of recent works like DC's *Black Orchid* and *Arkham Asylum*, Marvel's *Blood*, *Moonshadow*, and *Meltdown*, and Dark Horse's own *Aliens* volume 2. Although painted art is nice (I love Dave McKean's work, as well as Charles Vess's and Jon Muth's), pencil-and-ink is somehow more comfortable to me in a comic format.

I was quite impressed with the amount of b&w detail work that Chris Warner and Paul Guinan put into this. It was strong enough to be run in black and white! I'm sure Chris Chalenor's colors will only enhance it, but it looks great now!

I've read some of John Arcudi's work in DHP — most memorably the *Homicide* short stories and the one Special, and he writes an incredibly tight, well-paced story. This was no exception. The dialogue rang true and pacing was cinematic. The bit of *almost* comic relief on page 6 is a good example. The different lettering styles were very effective. I don't recall seeing Karen Casey-Smith's work before.

I think I missed some of the connections between characters by not having seen the film. I also think it's a bit weird that this story shows people being quite violently decimated (as on pages 3 and 6) and words like "asshole" are freely used, but none of the many naked characters once expose any genitalia! This is not so much a Dark Horse problem as a problem with society. Violence is more acceptable than sex. (Go figure.)

Thank you again. I hope to see you in San Diego.

Charlie Harris
Tucson, AZ

It was nice to meet you in San Diego, Charlie — however briefly. Perhaps next year the Dark Horse panel won't conflict with the letterhacks panel and I can attend both!

I did want to comment that the decision not to expose any actual genitalia, despite the nudity required by the film's established plot points, was made by Chris Warner, who felt it was best — in light of society's confused mores — not to rock the boat and to keep the book as accessible as possible to our younger readers (and as palatable as possible for their parents).

Hi, Di,

I was really surprised by your letter enclosing photocopies of *Terminator* #1. But believe me, it was a pleasant surprise! Thanks for the privilege.

As I gave the pages a cursory review, the first thing that struck me was the dynamic quality of the Chris Warner/Paul Guinan art. It literally leapt off the pages and fairly bristled with Kirbyesque power! Filled to the brim with square-jawed protagonists in full battle with shiny grotesque machines, it's a comic book action junkie's dream — sure hope the addition of color will not lessen its obvious impact. I think you've stumbled onto a winning combination here — Chris has not looked *this* good since *The American* #1-4.

Now, John Arcudi is a bit of an unknown factor to me. But suffice to say that I was impressed by his solid, competent scripting. He had some good lines in there as well. For example, amongst the opening salvo: "A war that promised to unite all men of all nations...in death." Not too bad.

Another plus point was his minimal use of expository narrative — much was left to the illustrations, and he anchored the plot elucidation squarely on the brash dialogue and characterization. Quite good. Also, I enjoyed the twist of the Colonel being a woman! Thoroughly! I'm pretty sure no one will figure it out before her gender is exposed (pun intended).

About that one-page interlude — the Cyberdyne teaser — either these guys are our future human soldiers' intended target, or they discover the Terminators and this leads to the advance in technology that results in these cyborg killers! Good twist, huh? *[You might be too smart for your own good, Kevin!]*

One final query — how does this series tie in with the movie? Will we see Sarah Connor? (Yes, I know that's *two* queries.) Inquiring minds wanna know.

I'll be here for the distance.

Kevin Mathews
Singapore

No promises, but we're hoping Sarah will show up in the next Terminator *series, coming* your *way in 1991.*

Friends,

I just read Arcudi and Warner's *Terminator* #1. What a pyrotechnic comic. Bombs exploding,

guns blasting, sound effects screaming, lights flashing, all redolent of the relentless energy and nerve-fraying violence that are being portrayed.

As such, this is very effective. There is in the art a nice combination of the biological and the mechanical; gloopy slime and gleaming metal; the cold and the hot. All to the good, of course, in a story where the good guys are alive and the bad guys are mechanical — more or less. There are little ironies, too, such as that the humans must use machines to fight the machines, and the machines must use bio-constructs to fight the humans...

All this, and time travel too. Future armageddon and the potential of present annihilation. You sure do know how to present a cliffhanger.

I particularly liked page 19, where the action and violence of the ongoing war were interrupted by a moment of boardroom intrigue, and again a moment of irony: "I'm afraid there won't be much future for this company."

So I was nicely gripped by the suspense, but it was all rather too objective. I didn't feel I was getting to know any of the characters (human or otherwise) and what I did get to know about them, I didn't much like. Sure, they are rough, tough soldiers who have been through a rough, tough time — war is hell and they've been through its worst — and so on, but there wasn't much individuality to any of them, or much to sympathize with either. Just a general sense that probably, being human, they ought to win this war, rather than the robots and technofacts and bits of plumbing. Solidarity with the species. Xenophobia, even.

The only character I felt much for was Koufaks, even if he was an idiot and a nerd, just because everyone else was giving him such a hard time. Besides, he was the only one whose name was being used.

Namaste,
Elizabeth Holden
Ottawa, Ontario, Canada

Liz, your remark about not getting to know the characters brings to mind current TV interviews with U.S. troops being shipped off to the Mideast — and, man, do they seem to be a personality-less bunch! Tragic, really. Anyway, I hope that subsequent issues have provided you with more insight into our *soldiers' individual characters.*

Dear Princess Di,

Dark Horse has proven itself quite adept at taking successful films and turning them into successful comics that not only capture the excitement of the film, but expand upon them, and somehow give them more depth than I think even their original creators thought them capable of. In other words, Dark Horse makes them *smarter. Predator* (the film) was pretty lame, if you ask me, but I loved the book. The *Aliens* books have gone far beyond the gore and firepower appeal of the movies to address the role man has played in his own destruction. (In the films the Aliens were defeated, but in the books they've not only "won," they've taken over the world — a much vaster scope that will undoubtedly never be realized on celluloid.)

And now this smoooth and enriching transition of mediums continues with *The Terminator.* And it works as well as before.

But I thoroughly enjoyed this first issue; it was the perfect summertime comic. The artwork of Warner and Guinan conveys perfectly the rough-and-tumble feel of the film, while also adding more detail than was evidenced on the screen. The gore was kept to a minimum (thankfully), going the less traveled path of not showing everything in exact detail, but *suggesting* the messiness instead (e.g., the soldier killed by the "sniffer" robot). And that new artistic devil in comics lately, nudity, was done tastefully. (Nothing turns me off a book faster than pandering to those slime cases among us who love to see blood and guts in full living color, or to see impossibly proportioned women assuming unnatural poses. When that occurs, I know it's time to get off that particular ride.)

John's writing was very good, and he seems to have created a story that (to me, at least) is much more interesting than the film's. While it's all pretty grim and forbidding, there are welcome touches of dark humor. It's nice also to see another female protagonist (à la Ripley and Newt) in the character of Colonel Mary, who almost makes the military look appealing. (But then, the military, as represented here, looks pretty much noncomformist, which would probably make discipline all the more palatable. Too bad it's not like that in the real world.)

For the first time, I'd like to actually say thanks to the letterer, Karen Casey-Smith, for having a style that is both distinctive *and* readable, which is a rare combination indeed.

All in all, Di, I think you have another winner on your hands, and to toss in my suggestion for a lettercol name, the best I can come up with is..."We'll Be Back."

In any case, you can be sure that I will.

Sean Twist
London, Ontario, Canada

Thanks to all for writing — and especially to Sean, who took the time despite some personal shakeups. Stay tuned 'cause "we'll be back" for the grand finale...in 30!

— Diana Schutz